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A SCULPTURED BASIS FROM LORYMA

[PLATES III, IV.]

At the entrance of the deep bay of Aplotheke in southwestern Asia Minor stand the well-preserved walls and towers of the Hellenic fortress of Loryma, and about one mile to the northwest, at the head of the bay, the ruins of several ancient settlements are clearly visible.¹ The two beaches, on which are found the more considerable remains, are separated by a hill on the slopes of which, toward the sea, are many bases or pedestals. These bases are similar in design; each consists of a great block of native limestone, cut into two or more rectangular sections, of which the bottom is the largest, the next is smaller, and the others, if any, are proportionately smaller, so that the result is a stepped structure like a small pyramid. In the upper surface of the top section are rectangular cuttings (one or sometimes two) intended for the insertion of smaller blocks or stelae, none of which, however, has yet been found.² These bases seem to have been placed in rows, on regular terraces, rising from close to the sea to the summit of the hill; some of them are still apparently *in situ*, though most have fallen down or have been thrown from their position. There is no doubt that this hillside was the main cemetery of this community, though several great private tombs are at widely scattered sites in the neighborhood.

Close to the sea on the beach to the west of the hill of tombs appear the foundations of a Byzantine church, of which the doorposts and threshold are ancient statue bases, which still stand

¹ Some inscriptions from Loryma are published by me in *Amer. Jour. of Phil.* XXXIV, 1913, pp. 451 ff., where references to the literature on this site are given. A map of the district is published in *J. H. S.* X, 1889, p. 46.

² A reproduction of one of these bases is given by Benndorf and Niemann in *Reisen in Lykien und Karien*, p. 22, fig. 16. A similar type from Attica is shown in Perrot-Chipiez, *Hist. de l'Art*, VIII, p. 85, reproduced from *Ath. Mitt.* XII, 1887, p. 105. This type appears frequently on Athenian lecythi, see Fairbanks, *Athenian White Lekythoi*, pls. VI; IX; XII; p. 209, fig. 46; p. 235, fig. 50; etc.



RELIEF ON BASIS FROM LORYMA

in the position in which they were built into the church. The ancient blocks employed in the pavement of the church have also been little disturbed since the ruin of that structure. A small chapel, which now occupies part of the area of the Byzantine building, was constructed by the present owner of this property, an aged peasant named Michael Kypriotis. In seeking building materials for the new chapel some inscribed stones and statue bases, rejected for constructional purposes, were left lying about in the adjacent fields, and among these inscriptions the recurrence of dedications to Apollo¹ is sufficient evidence that the Christian church succeeded to the site and to the stones of a temple of Apollo.

Among the stones selected to construct the wall of the modern precinct was the sculptured basis which forms the subject of the

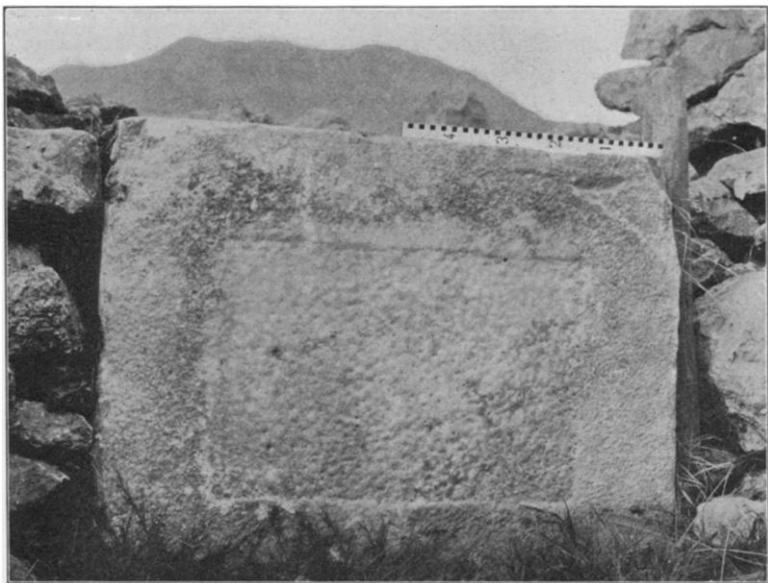


FIGURE 1.—BOTTOM OF BASIS FROM LORYMA

present paper. This block was found by me in 1912 built into the northern wall of the area, where it appears in Figure 1, with its bottom surface turned outward, after the surrounding stones had been partially removed. The Ottoman authorities were

¹ Published in 'Αρχ. Ἑφ. 1907, p. 211, No. 3; 1911, p. 55 No. 25; 1913, p. 1, No. 78=*Amer. Jour. Phil.* XXXIV, 1913, p. 452, No. 1.

informed of the existence of the basis, but at the conclusion of my investigations on this site in 1912 it was found impracticable, on account of the war then raging, to ship the block to Constantinople, so it was placed, for better cover and protection, under the roof of the little chapel. The stone is a fine grained marble, like the Parian, which has assumed a deep golden-orange color; the surface is more or less injured, but not to such a degree as to affect the modeling, or the representation of the anatomical details of the figures. The basis is 0.98 m. long, 0.66 m. wide, and 0.50 m. high. The height of the egg and dart moulding, which



FIGURE 2.—SIDE OF BASIS FROM LORYMA

is carved as a band on the four sides, is 0.09 m. The space occupied by the sculptured reliefs, on the two ends, is 0.33 m. high. The depth of the cutting is 0.015 m. On the sides and the ends are small square holes, presumably made when the stone was built into the Byzantine church. Below the moulding the sides are plain, with no trace of inscription or decoration of any sort (Fig. 2); the two ends are sculptured in relief. The top surface contains a rectangular cutting 0.675 m. long by 0.26 m. wide, within which is a smaller cutting with deeper depressions at each end (Fig. 3).

The subject of the relief carved on one end of the stone is a crouching lion; on the opposite end a lion is seen attacking a bull. In the representation of the group of bull and lion the

artist has chosen the moment following the spring of the lion. With terrific force the beast has struck the fore quarters of the bull and thrust his left fore paw with an irresistible blow into the bull's right shoulder, while with his right fore paw he grasps the bull's back, into which he bites fiercely, with his long fangs exposed. The bull's head is held down by the weight and strength of the lion's right hind leg, but the bull is not yet conquered and exerts every ounce of strength in his powerful shoulders to throw off the deadly weight, with the result that the lion's paw is partly lifted and every muscle in the leg is strained to the utmost

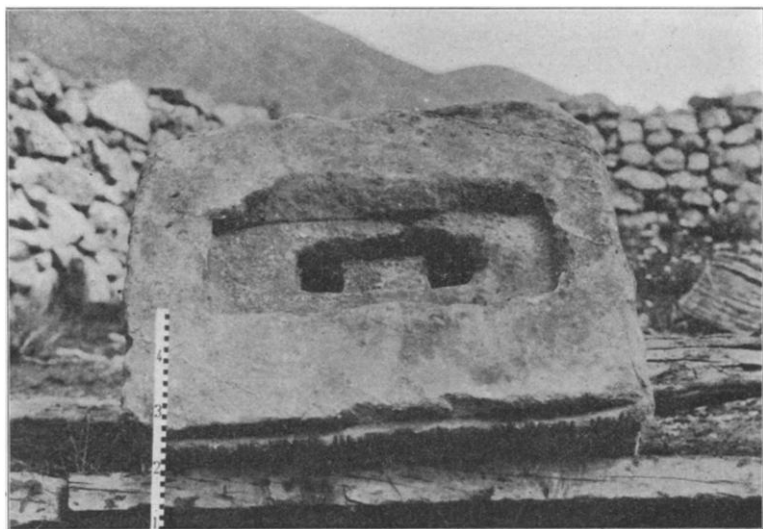


FIGURE 3.—TOP OF BASIS FROM LORYMA

in order to maintain the grip on the horns. The bony structure of the leg is clearly indicated, as well as the tendons leading from the ankle to the swelling muscle of the thigh. The lion's left hind leg rests with a firm grip on the ground, and the tail hangs down in a curve, appearing between the hind legs. The body is long and sinuous, lean as is characteristic of beasts of prey, with swelling and depression of bone and muscle well accentuated, and with some of the ribs visible through the skin. The mane consists of separately articulated locks, which, for the most part, are quite straight and terminate abruptly, as if trimmed, at the beginning of the shoulder. The head is very much injured, but the outline that can still be discerned shows a flat and small

structure protruding beyond the conventional mane; it is impossible to tell if any attempt was made to represent an ear.

The weight of the lion has fallen on the fore part of the bull, which is being forced over on his right side through the crumpling of the right fore leg, which has been rendered useless by the blow of the lion's paw into the shoulder. The bull, however, is seeking still to hold his ground with the left fore leg and the hind quarters. The drooping forward of the ears and the limpness of the tail, that hangs over the back, indicate that the conflict will not be long, in spite of the great muscles outlined in the shoulders and in spite of the straining of the mighty neck. The creases caused by the flesh and skin of the neck, when the head is forced down, are carefully reproduced, and, as in the case of the lion, much attention is paid to the representation of bone and muscle on the legs, especially on the right fore leg, with its bent knee and admirable joint at the shoulder. By the modeling of the flesh, and the treatment of the ribs and other bones and muscles, the artist has given much variety to the surface of the relief, just as in his composition he has achieved a masterly group.

The field of the relief is successfully filled by the two animals, which, as is usual in lion-bull contests, are represented as of approximately the same size, and these two animals by their grappling are so closely joined as to form an artistic unit, the conspicuous bar of union being the massive paw of the lion, with its claws buried in the bull's flesh, while from the claws the bones of the leg run up to the shoulder joint. Not less important, artistically, is the combination of curves leading from the bull's nose, along the horns, to the lion's hind quarters; by the raising of the bull's head and the consequent lifting of the lion's leg the space under the belly of the lion is filled satisfactorily. In a relief from the temple at Assos¹ this space is left vacant, as both hind feet of the lion are resting on the ground; and in the *poros* group on the Acropolis of Athens² the right hind paw of the lion has forced the bull's horns down to the ground, thus leaving much more vacant space than on the relief from Loryma. The variety in the treatment of the tails is also effective; that of the bull by hanging over his back helps to occupy the space above the animal, as well as

¹ Texier, *Description de l'Asie Mineure*, II, pl. 114³, F III. Cf. *Revue Archéologique*, XXII, 1913, p. 37, fig. 17.

² Watzinger in Wiegand's *Die archaische Poros-architektur der Akropolis zu Athen*, p. 215.

to give a different note in the artistic treatment of the side of the body. The curve of the lion's tail is shown between the legs here, as on another relief from Assos.¹ The hind legs of the bull are well adapted to the available space, but like the fore legs they are disproportionately long and slender for the body, and resemble more the legs of a horse than those of a bull, a fact which is also noticeable on the relief from Assos first cited above.

After this description of the relief, an attempt must now be made to determine more closely its relation to representations of similar scenes, and to fix it, if possible, chronologically in the series of lion-bull fights known to us. This theme is an ancient and common one in oriental art,² but it is not necessary to assume the borrowing of such a motive originally from the East, since, wherever the early inhabitants of Greece and Asia Minor herded sheep and cattle, attacks on the herds by lions must have been of frequent occurrence, and an independent artistic tradition might have been developed.³ Yet it is significant that almost all scenes of this character are eastern in origin or can be traced back to eastern prototypes.⁴ Already on Mycenaean gems the subject appears, treated with great vigor and freshness.⁵ It recurs constantly on early vases,⁶ and is a subject frequently represented on the sarcophagi from Clazomenae. On the sarcophagi, the group often consists of two lions, or of a lion and a panther, one of which attacks the bull in front, the other in the rear. There is little action and the arrangement is heraldic in its effect.⁷ A similar group is found also on an amphora from Clazomenae;⁸ though another Ionian vase painting, on a Caeretan

¹ Texier, *op. cit.* II, pl. 114³, F I.

² Perrot-Chipiez, *op. cit.* III, p. 652; V, p. 811.

³ Compare Furtwängler in *Arch. Zeit.* XLI, 1883, p. 160.

⁴ Pottier, *Revue de l'Art ancien et moderne*, XXVIII, 1910, p. 423, figs. 3 and 4, shows side by side a Chaldaean and a Mycenaean representation of this scene, which he discusses, p. 427 f.

⁵ For example, on the beautiful sardonix from Vaphio, see Furtwängler, *Antike Gemmen*, pl. III, No. 2. But cf. *ibid.* pl. VI, Nos. 44, 51; VII, Nos. 18, 25, 26 for representations of this theme on gems of Phoenician type or workmanship.

⁶ On a proto-Corinthian lecythus reproduced by Furtwängler in *Arch. Zeit.* XLI, 1883, p. 161. See also Reinach, *Répertoire des vases peints* I, 135, 136, 429, 433, 443.

⁷ See the sarcophagi in the Berlin Antiquarium reproduced in *Antike Denk.* I, 44, and II, 26.

⁸ *Antike Denk.* II, 55.

hydria in the Berlin Museum, represents with the utmost vigor and vivacity a lion that has just sprung upon its prey, in this case a mule instead of a bull.¹

Plastic treatment of this theme, too, is not rare. On a silver plate found at Caere² a group of two lions attacking a bull forms the central part of a decorative scene that is distinctly oriental in nature. Also of pronounced eastern character is the bronze shield found at Amathus in Cyprus, which has a series of lion-bull fights arranged in a zone encircling the central boss. Perrot-Chipiez³ associate this shield, as of similar Phoenician origin, with the engraved and painted ostrich eggs found at Vulci, in the Polledrara tomb, and now in the British Museum,⁴ one of which gives a very active, if conventional, treatment of our theme, representing the lion, as on the relief from Loryma, struggling with his right hind leg to hold down the raised head of the bull. In fact this subject, sometimes varied by the substitution of other animals for the bull, is particularly common in regions affected by oriental influence, like Cyprus and Lycia, and is often treated by Ionian artists.

Usener has shown that the group of the lion attacking a stag is characteristic of the coin-types of Velia, a colony of Phocaea.⁵ Furtwängler emphasizes the oriental nature of the theme in general.⁶ Poulsen gives many Phoenician models and parallels of early lion types that have been found at Sparta and elsewhere in Greece.⁷ In Assyria from the ninth century to the seventh much attention was devoted to the hunt and slaughter of lions, a circumstance which is reflected in the sculpture of the period.⁸ The lion attacking a unicorn, that is carved on the eunuch's robe at Nimroud,⁹ has a mane, exaggeration of the portrayal of bones and muscles, and general shape and appearance similar to the crouching lion on our relief. Other Assyrian lions are of the same

¹ *Ibid.* II, 28.

² Perrot-Chipiez, *op. cit.* III, p. 769.

³ Perrot-Chipiez, *op. cit.* III, p. 871.

⁴ *Ibid.* III, p. 856.

⁵ *De Iliadis carmine quodam Phocaico*, pp. 23 ff.

⁶ *Der Goldfund von Vettersfelde* (43 Programm zum Winckelmannsfeste), p. 20 f.

⁷ *Der Orient und die Frühgriechische Kunst*, p. 139, fig. 156; p. 152, fig. 181; p. 22, fig. 12.

⁸ Perrot-Chipiez, II, p. 568, note 2.

⁹ Layard, *Monuments of Nineveh* I. pl. 46.

type.¹ There is no reason to assert any connection with Cretan tradition.² The Ionian sculptors of the archaic period took their inspiration from their neighbors in the East where the lion was still common, a familiar object, either wild, in the king's hunt, or in captivity, and a constant living model before the artist's eyes.

In sixth century Ionian sculpture the group on the frieze from Assos, mentioned above, has suffered so severely from weathering that it offers little opportunity for comparative study, save in the arrangement of the figures, which, as has been suggested, is much less effective than on the relief from Loryma. The two groups in *poros* on the Acropolis of Athens,³ also of the sixth century, representing in one case two lions attacking a bull, in the other a lioness devouring a bull, are too fragmentary to give any data for the study of our relief. The group in relief which decorates the pediment of a tomb at Myra in Lycia is clearly the product of a later age.⁴ Before, then, attempting to define further the chronological position of the sculpture from Loryma, it is necessary to discuss the other figure carved on the basis.

On the opposite end of the stone is the relief of the crouching lion. The beast is represented as preparing to take the position antecedent to a spring, with the weight of the body thrown forward upon the recumbent fore legs; but of the fore paws, the right alone rests upon the ground, as the left is raised and held without support in the air. This convention is probably due to the desire of the artist to show more of the left leg and to fill more satisfactorily the space under the head.⁵ The mouth is open, and the tongue protrudes from it; a characteristic which Poulsen⁶ shows not necessarily to be a peculiarity of Ionian workmanship, but rather a motive of oriental art which was adopted indiscriminately by the early Greeks. The nose is short, the head is broad and round and has been injured somewhat about the eye and forehead. Of the ear no trace can be seen, and it seems doubtful if an ear was represented. The mane

¹ Perrot-Chipiez, II, pp. 567, 568, 570.

² Schröder, in Brunn-Bruckmann, *Denkmäler Griechischer und Römischer Sculptur*, pl. 641-645, text, p. 4.

³ Dickens, *Catalogue of the Acropolis Museum*, I, pp. 67 and 76.

⁴ Texier, *op. cit.* III, pl. 225.

⁵ This motive is discussed by Schröder, *op. cit.* p. 13, with illustrations cited in note 38.

⁶ *Op. cit.* p. 33.

consists of waving, leaf-like locks, terminating in a series of distinct and carefully made leaves, which lie against the skin, in a way similar to the treatment of the manes on the recumbent lions from Miletus and Didyma.¹ An attempt is made to indicate some modeling on the body and to represent various bones, such as ribs and thigh, and the bones and the muscles of the legs; the tail hangs down in a graceful curve. The artist has succeeded in producing a vigorous representation which admirably fills the space at his command.

A comparison between the two lions of the opposite ends shows important differences of conception and treatment. In fact two different lions are represented; that of the relief first described has a long, narrow head, with a mane composed of small, cut ridges, almost all of which are straight and end abruptly in a groove, from beneath which extends the body, the mane appearing like a collar laid on; the curving, leaf-like locks of the other lion are continued in single strands on the shoulder and the back in an equally conventional but different manner. Different, too, is the treatment of the lines of the body. In working the fighting lion the artist has felt beneath his hands skin and flesh, bone and muscle, whereas the back and belly of the crouching lion are merely sweeping curved lines. Even more conspicuous is the difference in the representation of the bones and the muscles of the legs. In the one case there is an indication of some understanding of the anatomical structure, bone is connected with bone and muscles are attached by tendons and sinews, a fact which is true also of the bull on the same relief, whereas in the case of the single lion the bones are isolated and the muscles are introduced in a purely schematic way. As an explanation of this difference in form and technique, a suggestion that presents itself is that the artist had before him or in mind two traditional types of lion, both of which he used on this basis for variety's sake.

For the sixth century this difference of type is illustrated by the long and slender flat-headed lions of the relief from Assos, as compared with the big broad-headed beast on the frieze of the treasury of the Cnidians at Delphi;² or, for a further illustration from the sixth century, the free-standing colossal lions

¹ Now shown together by Schröder, *op. cit.* figs. 12-14.

² *Fouilles de Delphes*, IV, pl. XIII-XIV. Whether this treasury was built by the Cnidians or the Siphnians matters little to our present argument.

found on a terrace at Delos¹ may be compared with those, mentioned above, from Miletus and Didyma. The lions from the "Nereid" monument at Xanthus and those of the Mausoleum at Halicarnassus,² both dating from the fourth century, offer a similar contrast in a later age. This evidence of the monuments, moreover, is supplemented by the specific statement of Aristotle, in *Historia Animalium*, IX, 44:³ "There are two species of lions, one sort being rather round, with a curly mane, the other longer and straight-maned; those of the latter group are bolder, the former more timid." In view of the fact that sculpture and vase-painting constantly exhibit the curly-maned type engaged in combat, it is perhaps purely accidental that on the Loryma relief the long, straight-maned beast is represented as making the attack, while the other does the roaring.

For the determination of the date to which the crouching lion may be attributed, its resemblance to the lion in the gigantomachia on the frieze of the Cnidian Treasury is important. In both cases the general shape is the same, and very similar is the treatment of the broad head and curly mane. In the Delphian lion, too, the ear is hidden by the leaf-like locks of hair, and the nose is short and broad. The artist, moreover, has given to the animal a vigor and action that is noticeable on the relief from Loryma. Loryma is not far distant from Cnidos, and the lion of Loryma must have been executed at about the same period as the Delphian relief, and by an artist of the school that produced that work. The date of the Cnidian Treasury is placed, for satisfactory reasons, in the last quarter of the sixth century,⁴ and to this period the relief from Loryma may reasonably be assigned.

Cumulative evidence in support of this conclusion is furnished by the general resemblance of the crouching lion to the group of recumbent Ionian lions from Miletus and Didyma. The similarity in the treatment of the head and mane is striking, but the Milesian lions show a much ruder workmanship in their repose and the lack of modeling. This group is dated, approximately, by the inscription on the lion in the British Museum,⁵ in the middle of the sixth century. The lion of Loryma in the modeling,

¹ Leroux, *Revue de l'Art ancien et moderne*, XXIII, 1908, pp. 177 ff.

² Collignon, *Hist. Sculpt. Grec.* II, pp. 231 and 342.

³ This note is repeated by Pliny, *Nat. Hist.* VIII, 18.

⁴ Perrot-Chipiez, *op. cit.* VIII, p. 384.

⁵ *Catalogue of Greek Sculpture*, I, p. 22.

in the treatment of bone and muscle, and in the expression of life and vigor, shows a considerable advance over the recumbent lions, a fact that would accord with the date suggested, the end of the sixth century.

The Milesian lions are classed by Schröder¹ as naturalistic works which exhibit the artistic incorporation of an impression received from the living model, or from works made after such a model. The sculptor of the lions of Loryma may have been acquainted with the appearance of the living animal, but surely he had no living model before him when he executed these reliefs. The attempt, however, to give life to the animals, and to portray, to a certain extent, their true characteristics, shows that the model, at least, could not have been far removed from the original.

The next subject to consider is the character of the monument of which this basis formed a part. From the appearance of the careful working of the stone on the bottom surface it is clear that this block was placed upon another, the height of which may have been the same or greater, but could not have been less, as in that case the effect of the egg and dart moulding would have been entirely wasted. On a lecythus in the Boston Museum of Fine Arts² there is represented, on a two-stepped foundation, a rectangular basis or stele, crowned with a leaf and dart moulding, and surmounted by a pediment, which has at each end two nude acroterial figures. The basis is so low that, in order to see it, an interested spectator is obliged to kneel. Clearly the artist here has been forced by the limitations of space and composition to reduce a structure that naturally would have been built much higher. A sculptured basis, found in the excavations at Olympia,³ is thought to have stood at the height of the eyes of the spectator. It does not seem probable that the upper surface of our stone was visible, as it is so roughly finished; but the position must have been such that the eye of the spectator would pass from the frieze-like reliefs, over the intermediate moulding, to the upper member of the monument, of which the bed alone remains.

The dimensions of this cutting indicate that the stele which stood in it was of great size, and perhaps it is not unwarrantable to refer for its appearance to the stele in the Imperial Ottoman

¹ *Op. cit.* p. 9.

² Fairbanks, *op. cit.* p. 188, pl. VI. Compare also p. 235, fig. 50.

³ *Olympia* III, Taf. LV. Text, III, p. 211.

Museum at Constantinople, photographed *in situ* in the island of Symi, according to Mr. Joubin, who publishes it, with an illustration, in the *Bulletin de Correspondance Hellénique*, XVIII, 1894, pp. 221 ff., pl. VIII. Loryma is the nearest harbor on the mainland to Symi, and this barren island must have been as dependent on its continental neighbors in antiquity as it is today, so that it is safe to assume that the same Ionian school of the sixth century produced the stele from Symi and the basis from Loryma; and perhaps a stele of similar size and type was placed originally on the basis.

With the restoration of such a stele, the basis is marked as part of a sepulchral monument. It is well known that lions appear frequently as decorations of graves, represented as guardians of the tomb, or with reference to the bravery or to the name of the deceased. Groups in which a lion attacks and conquers a bull or a stag or a boar are also found on grave monuments. Many of these instances are mentioned and discussed by Usener,¹ who interprets this theme as an adaptation and survival of the representation of Hades, disguised as a lion, contending for the soul of the dead. The British Museum possesses a limestone basis from Mycenae, which dates, probably, from the sixth century.² Standing upon this basis is a stele with two figures in relief, not preserved above the knees, and on the front of it a lion is sculptured in relief, walking to the left. The field of the lion relief is framed by cuttings in the stone above and below. This is undoubtedly a grave monument, as is pointed out by Loeschcke,³ and is the type of monument from which the basis of Loryma has been preserved.

The fact has already been mentioned that the numerous sepulchral stones visible at Loryma and in its immediate neighborhood are of a single type, which consists of a structure of two or three steps, in the top surface of which are holes for stelae. The sculptured basis of Loryma may have been the highest member of a similar pyramidal structure, above which rose a stele of Ionian type representing the commemorated dead.

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¹ *Op. cit.* pp. 14 ff.

² *Catalogue of Greek Sculpture* I, p. 89, fig. 4.

³ *Athen. Mitt.* IV, 1879, p. 297.



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